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A
C A T A L O G U E

Of the Curious

COLLECTION of PICTURES

O F

GEORGE VILLIERS, Duke of BUCKINGHAM.

In which is included

The valuable Collection of Sir PETER PAUL RUBENS.

WITH

The LIFE of GEORGE VILLIERS, Duke of Buckingham,
The celebrated Poet.

Written by BRIAN FAIRFAX, Esq;

And never before published.

ALSO,

A Catalogue of Sir PETER LELY's capital Collection of Pictures,
Statues, Bronzes, &c. with the exact Measures of the Pictures in both
Collections :

A Description of EASTON-NESTON in NORTHAMPTONSHIRE,
the Seat of the Right Honourable the Earl of POMFRET; with
an Account of the curious antique Statues, Busto's, Urns, &c :

A Description of the CARTOONS at HAMPTON-COURT :

A Letter from Mr. I. TALMAN to Dr. ALDRICH, Dean of Christ-Church,
giving an Account of a fine Collection of DRAWINGS of Monsignor
MARCHETTI, Bishop of AREZZO; collected by the celebrated
Father RESTA.

L O N D O N :

Printed for W. BATHOE, at his Circulating Library, near EXETER-CHANGE,
in the STRAND.

M DCC LVIII.

1890

1890

ADVERTISEMENT.

^{Legu} **W**E proceed to gratify the curiosity of the public with some other lists of valuable collections; the principal one belonged to that magnificent favourite, George Villiers, Duke of Buckingham; and was only such part of his Museum as was preserved by an old servant of the family, Mr. Traylman, and by him sent to Antwerp to the young duke, to be sold for his subsistence; great part having been embezzled, when the estate was sequestered by the parliament. Some of the pictures, on the assassination of the first duke, had been purchased by the king, the earl of Northumberland, and Abbot Montagu. The collection was kept at York-house in the Strand, and had been bought by the duke at great prices. He gave 10,000 l. for what had been collected by Sir Peter Paul Rubens; and Sir Henry Wootton, when ambassador at Venice, purchased many other capital ones for his grace. One may judge a little how valuable the entire collection must have been, by this list of what remained, where we find no fewer than nineteen by Titian, seventeen by Tintoret, twenty-one by Bassan, two by Julio Romano, two by Giorgione, thirteen by Paul Veronese, eight by Palma, three by Guido, thirteen by Rubens, three by Leonardo da Vinci, two by Corregio, and three by Raphael; besides other esteemed and scarce masters.

Mr. Duart of Antwerp bought some of them, but the greater part were purchased by the archduke Leopold, and added to his noble collection in the castle of Pragne. He bought the chief picture, the Ecce Homo
by

A D V E R T I S E M E N T.

by Titian, in which were introduced the portraits of the pope, the emperor Charles the Fifth, and Solyman the magnificent. It appears by a note of Mr. Vertue, in the original manuscript, that Thomas earl of Arundel offered the first duke the value of 7000 l. in money or land for that single piece. There is a copy of it at Northumberland house.

It may not be improper to mention in this place, that Villiers, when sent with the earl of Holland to the States, to negotiate the restoration of the Palatinate, purchased a curious collection of Arabic manuscripts, collected by Erpinus, a famous linguist; which, according to the duke's designation of them, were, after his death, bestowed on the university of Cambridge, of which his grace had been chancellor.

The Duke of BUCKINGHAM's COLLECTION of PICTURES,

Sent to and Sold at *Antwerp*, in the Time of his Exile,
by his Agents and Order.

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 1.		
Paintings by Titian.		
A Piece representing our Lady holding Christ on her lap, St. John and St. Joseph by, and a man kneeling before our Saviour.	3f. 6	5f. 2
No. 2.		
The picture of our Lady.	3f. 0	2f. 6
No. 3.		
A Magdalene.	1f. 0	0.10
No. 4.		
The Picture of an Italian lady.	3f. 0	2f. 3
No. 5.		
The picture of Aretine.	3f. 0	2f. 3
No. 6.		
A Venus looking in a glafs with a Cupid near her.	4f. 0	3f. 0
No. 7.		
Our lady with Christ.	4f. 0	2f. 6
No. 8.		
The Holy Family with St. John.	3f. 6	3f. 6
No. 9.		
A piece representing our Lady, Christ, St. John, and St. Ann.	3f. 6	2f. 2
B		

The DUKE of BUCKINGHAM'S

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 10. Another large piece called the <i>Ecce Homo</i> , wherein our Lord is brought before the people, as if it were in a great hall. There are in this pic- ture seventeen large figures.	8f. 0	12f. 0
<i>N. B.</i> It is now in the castle of Prague.		
No. 11. A Sisyphus rolling a large stone.	4f. 6	3f. 0
No. 12. The picture of an Italian lady sitting on a chair with by.	5f. 0	4f. 0
No. 13. A piece of Diana and Acteon, where Diana is near a fountain with her nymphs.	3f. 3	3f. 3
No. 14. Our Saviour laid in his sepulchre by Joseph, our Lady, and Magdalene. There are five figures in this piece.	4f. 0	3f. 3
No. 15. The Holy Family with St. John, and another figure.	4f. 0	3f. 0
No. 16. Two pictures representing Adam and Eve.	6f. 6	2f. 2
No. 17. Another piece being our Lady with Christ, and another figure.		
No. 18. A naked Venus, with a Cupid.		

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 19. Two heads, supposed to be those of two priests.	1f. 6	1f. 0
By Passaretto.		
20 A Head done with a pen.		
No. 1, By Corregio.		
The head of a shepherd.	1f. 6	2f. 0
No. 2.		
Our Lady with Christ.	1f. 6	1f. 3
By Calcar.		
Two pictures, the one being that of a man, and the other that of a woman.		
By Julio Romano.		
A Venus lying naked, a Cupid and a Satyr by.	4f. 5	6f. 0
By Del Greco.		
Christ driving the traders out of the temple. There are about thirty-two figures in this picture, four whereof are the pictures of Titian, Raphael, &c.		
No. 1. By Bassan.		
A piece representing St. Ann going to meet the angels. Several figures of men, women, sheep, and other animals are painted therein, in a landskip after the manner of Bassan.	4f. 6	4f. 0

The DUKE of BUCKINGHAM'S

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 2. Another large piece representing the battle of Pavia, where Francis I. appears on horseback with several horse and foot foldiers, and all kinds of warlike instruments, &c.	8f. 2	12f. 0
No. 3. Another large piece, representing the sacking of Rome by the Duke of Bourbon. Several figures and such of the warlike machines as are used in the siege of places are to be seen therein.	8f. 2	12f. 4
No. 4. The picture of a young man playing on the lute.	2f. 3	2f. 4
No. 5. The picture of a monk.	2f. 7	2f. 8
No. 6. Four pieces of the four seasons of the year, containing many figures of men, women, and animals.	3f. 10	5f. 0
No. 7. The three kings worshipping our Saviour in the arms of his mother. There are in this picture several figures of men and animals in a landscape.	4f. 0	7f. 0
No. 8. Vulcan in a forge, Venus looking at him, with many other figures, animals, pots, &c.	5f. 8	3f. 2
No. 9. A large piece of the Circumcision, containing sixteen figures and some animals.	9f. 0	5f. 6

COLLECTION of PICTURES.

No. 10.	Length. Feet.Inch.	Breadth. Feet.Inch.
The angel appearing to the shepherds. There are in this picture several sheep, other beasts, &c.	3f. 0	2f. 6
No. 11.		
Our Saviour laid in his sepulchre, many figures, &c. by	3f. 6	5f. 0
No. 12.		
A Leprous held up by another man, with other figures.	3f. 3	3f. 0
No. 13.		
A man's head.	1f. 0	1f. 0
No. 14.		
Four pieces of the four seasons, where many figures of men, women, children, animals, &c. are painted after the manner of Bassan.	2f. 8	3f. 9
No. 15.		
A piece representing a market place, wherein, besides all kinds of commodities, are to be seen shambles, several figures of men, women, and children, a great number of shops, all sorts of animals, &c.	5f. 0	8f. 0
No. 16.		
Noah's ark, with all kinds of animals getting in it.	4f. 0	5f. 0
<i>N. B.</i> This piece was sold for 2000 gilders.		
No. 17.		
A large piece representing Hercules spinning amongst the women, and Omphale domineering over him. There are in this picture many figures, &c. after the mannner of Bassan.	8f. 0	16f. 0
No. 18.		
Four pieces of the four seasons which have been engraved on copper-plates.	2f. 6	4f. 0

The DUKE of BUCKINGHAM'S

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 19. The Journey of Abraham wherein there are several figures and animals.	2f. 0	4f. 0
No. 20. The annunciation of Christ's birth to the shepherds by an angel. There are in this piece several sheep and other animals.	4f. 6	6f. 0
No. 21. The circumcision.	2f. 6	1f. 9
No. 1. By Giorgione. A lady and a foldier.	2f. 6	2f. 0
No. 2. The head of an armed man.	1f. 6	1f. 6
By Andrea Del Sarto. A piece containing the corpse of our Saviour, held up by two angels, and our Lady weeping.	4f. 0	5f. 0
No. 1. By Caracci. The corpse of St. Sebastian.	2f. 0	1f. 0
No. 2. St. Jerom in a wilderNESS.	2f. 0	1f. 4
No. 1. By Paolo Veronese. A large picture of a lady in an Italian drefs.	6f. 3	4f. 8
No. 2. The centurion presenting himself with soldiers before Christ. There are seven large figures in this		

COLLECTION of PICTURES.

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	Feet.Inch. Length.	Feet.Inch. Breadth.
this picture, besides other small ones, and one on horseback.	5f. 0	10f. 0
No. 3.		
Sufanna near a fountain in the garden with the two elders.	5f. 0	10f. 0
No. 4.		
Lot running away from Sodom, and his wife changed into a pillar of salt. There are in all six figures in this picture.	5f. 0	10f. 0
No. 5.		
Abraham's servant and Rebecca.	5f. 0	10f. 0
No. 6.		
The woman of Samaria and our Lord.	5f. 0	10f. 0
No. 7.		
The shepherds worshipping our Saviour.	5f. 0	10f. 0
No. 8.		
Hagar and Ishmael with an angel.	5f. 0	10f. 0
No. 9.		
60 The woman taken in adultery brought before Christ.	5f. 0	10f. 0
No. 10.		
King Ahasuerus sitting on a throne with his counsellors near him, and presenting a golden scepter to queen Hester held up by two women.	5f. 0	10f. 0
No. 11.		
Our Saviour washing the feet of his disciples.	5f. 0	10f. 0
No. 12.		
The anointing of king David, being fourteen figures, and a sacrifice in a landkip.	6f. 0	12f. 8

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		Length. Feet.Inch.	Breadth. Feet.Inch.
	No. 13.		
	The picture of an Italian lady sitting on a chair.	4f. 0	3f. 0
	By Beredetto Veronese.		
	A piece representing Mars, Venus, and Cupid.	4f. 0	3f. 0
	No. 1.		
	By Bonifacio.		
	A Venetian lady, with her lover playing on a violin.	2f. 11	2f. 10
	No. 2.		
	The wowan taken in adultery brought before Christ, containing nine great figures.	4f. 0	6f. 0
	By Del Frati.		
	A large piece representing the Virgin Mary under a canopy, and Christ, St. John, and St. Margaret, with two angels, and a lamb fighting with the devil.	5f. 0	4f. 0
	No. 1.		
	By Palma.		
	A large Piece by Jacomo Palma, containing the reception of Henry III. King of France at Venice at his return from Poland, wherein his picture is between those of the Duke and Cardinal with all the senate, several ambassadors, the place of St. Marc, and a great number of people as spectators of the ceremony. There are at least three hundred figures in this picture, besides the gondolas and other embellishments.	8f. 9	13f. 0
	No. 2.		
	The picture of a musician.	3f. 6	2f. 6

COLLECTION of PICTURES.

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	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 3.		
A piece by Palma Vecchio, containing the Virgin Mary holding Christ on her knees, with St. Joseph, St. John, and several other figures by.	3f. 6	3f. 6
No. 4.		
The Holy Virgin, our Lord, and St. Catherine, with other figures.	3f. 9	3f. 3
No. 5.		
King David in his old age sitting on a throne, to whom a young damsel is brought. There are also several other figures in this picture.	4f. 6	9f. 0
No. 6.		
A piece by Palma Vecchio, containing the head of a Venetian courtezan.	2f. 6	2f. 6
No. 7.		
Venus and Cupid, with the corpse of Adonis in a landscape.	5f. 6	4f. 0
No. 8.		
Perseus with Andromeda tied to a rock in order to be devoured by a monster.	4f. 6	5f. 6
No. 1.		
By Andrea Shiovone.		
Our Lord attended by an angel in the garden.	2f. 0	1f. 8
No. 2.		
Our Lady holding Christ in her lap, St. Joseph by, with St. Cecilia playing on the organ.	3f. 6	4f. 3
No. 3.		
Seven large Italian trunks, on which are painted several histories of the old and new testament.	1f. 10	6f. 0

	Length. Feet.Inch.	Breadth. Feet.Inch.
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By Albert Durer.

Two small heads of men carved on wood.

No. 1.

By Tintoret.

Our Lord crowned with thorns, with eleven other figures.

4f. 9	6f. 0
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No. 2.

A piece of fancy, containing nine naked figures and a satyr.

4f. 0	3f. 6
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No. 3.

A large piece, wherein the woman taken in adultery is brought before Christ, and some sick persons are presented to him to be cured.

6f. 0	11f. 3
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No. 4.

Our Saviour judging the world, and justice sitting near him, with several other figures representing the good and the wicked.

6f. 0	9f. 6
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No. 5.

The picture of a man.

3f. 0	
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No. 6.

Jupiter and Danae lying naked with a woman near her.

4f. 6	6f. 0
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No. 7.

The picture of a man sitting.

4f. 0	5f. 0
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No. 8.

Our Saviour in the sepulchre, six other figures, and the Virgin Mary fainted away in the arms of two women.

7f. 0	4f. 6
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No. 9.

Naked children with fruit.

2f. 0	2f. 0
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COLLECTION of PICTURES.

II

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 10. The picture of a man.	3f. 0	2f. 6
No. 11. The picture of a Russian ambassador sitting.	3f. 6	2f. 6
No. 12. A man's head.	1f. 0	1f. 0
No. 13. St. Laurence on a gridiron, with other figures near him.	2f. 6	3f. 6
No. 14. The flagellation of our Lord.	6f. 0	6f. 0
No. 15. The picture of a man.	1f. 0	2f. 6
No. 16. The picture of an old woman supposed to be Tintoret's mother.	3f. 0	2f. 6
No. 17. The picture of a man.	3f. 0	2f. 6
No. 1. By Raphael Urbin. A round piece of three feet and a half in diameter, representing the Virgin Mary sitting on a chair with Christ in her lap, and St. John near her.		
No. 2. The Virgin Mary, Christ, and St. John in a landscape.	4f. 0	2f. 10
No. 3. 100 Our Saviour upon mount Tabor with all his disciples.	1f. 6	1f. 0

	Length. Feet.Inch.	Breadth. Feet.Inch.
By Cigoli. The martyrdom of St. Stephen.	5f. 6	4f. 6
By Corrosellis. The Virgin Mary, our Lord, and two angels.		
No. 1. By Guido. A large piece wherein the four seasons are represented under the form of four naked women, and three angels.	5f. 0	7f. 0
No. 2. Another large piece containing the baptism of our Saviour by St. John. There are five large figures in this picture.	8f. 6	8f. 0
No. 3. The picture of a Sybil.	6f. 6	5f. 0
No. 1. By Manfredi. A large piece, wherein many soldiers and women are feasting, and others playing at cards.	4f. 6	6f. 0
No. 2. A gipsy, with six other figures.	5f. 0	7f. 0
No. 1. By Fetti. A piece representing blind men, containing four figures in a landskip.	1f. 11	2f. 4
No. 2. A thief near some ruins.	2f. 6	2f. 0

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 3. The sower of the gospel with three other figures in a landskape.	2f. 0	1f. 6
No. 4. The prodigal son.	2f. 6	1f. 6
No. 5. The lost sheep.	2f. 6	1f. 6
No. 6. The debtor of the gospel, containing nine small figures and a building at a distance.	2f. 6	1f. 11
No. 7. The husbandman of the gospel, containing seven figures and a dog.	2f. 6	1f. 11
No. 8. The vision of St. Peter, wherein all kinds of ani- mals are seen in a sheet.	3f. 0	2f. 3
No. 9: Jacob's Dream:	2f. 0	1f. 6
No. 1. By Leonardo Da Vinci. Herodias with the head of John Baptist in a charger.	3f. 1	1f. 6
No. 2. The Virgin-Mary holding our Saviour, St. John and two other figures by.	1f. 6	1f. 8
No. 3. The Virgin Mary, Christ, and St. Ann, playing with a lamb.	3f. 3	2f. 6
No. 1. By Spagnolet. The conversion of St. Paul.	3f. 0	5f. 0

The Duke of BUCKINGHAM'S

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 2. The head of St. Peter.	3f. 0	2f. 3
No. 1. By Gentileschi. A Magdalen lying at her length in a grotto, leaning on a skull.	5f. 6	8f. 0
No. 2. The Virgin Mary, our Saviour, and St. Joseph sleeping.	5f. 6	8f. 0
By Baglioni. St. Francis dying, and two angels comforting him.	5f. 0	4f. 6
No. 1. By Gioffeppino. St. Michael fighting with the devils.	2f. 6	2f. 0
No. 2. A copper-piece, whereon two small figures in a landskape.	1f. 6	
No. 3. The conversion of St. Paul.	1f. 6	2f. 0
No. 1. By Cantareni. Cain and Abel, with an altar, &c.	5f. 6	4f. 0
No. 2. Pluto and Proserpine.	6f. 0	4f. 0
No. 1. By Pordenone. Sampson and the Philistines, being about twenty figures.	5f. 0	7f. 0

COLLECTION of PICTURES.

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	Length. Feet-Inch.	Feet-Inch. Breadth.
No. 2. The prodigal son returning to his father. The architecture and landscape very good.	5f. 5	8f. 11½
N. B. See <i>Ædes Walpolianæ</i> , p. 38.		
By Michael Angelo.		
A man in torture.	6f. 0	4f. 0
By Rubens.		
A large piece, being a landscape full of figures, horses, and carts.	5f. 0	7f. 7
No. 2.		
The picture of the queen regent of France, sit- ting under a canopy.	1f. 9	2f. 0
No. 3.		
A piece representing winter, wherein there are nine figures.	4f. 0	7f. 0
No. 4.		
Another large piece, wherein are several gods and goddesses of the woods, and little Bacchus's.	5f. 4	7f. 6
No. 5.		
Another ditto of Cimon and Iphigenia. There being in this picture three naked women and a man in a landscape.	7f. 6	10f. 9
No. 6.		
A fish market, wherein our Saviour and several other large figures are painted.	9f. 3	13f. 9
No. 7.		
A wild boar hunting, wherein several huntsmen on foot and on horseback are represented.	5f. 6	6f. 0
No. 8.		
140 Medusa's Head.	2f. 6	4f. 0

	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 9. A naked woman with an hermit.	1f. 0	2f. 6
No. 10. The dutchefs of Brabant with her lover.	3f. 0	2f. 9
No. 11. The three graces with fruit.	3f. 0	2f. 6
<i>N. B.</i> Sir James Thornhill bought this picture at Paris, which was fold here after his death.		
No. 12. The evening in a small landskip.	2f. 0	2f. 0
No. 13. The head of an old woman.	1f. 8	1f. 4
By Voyett. Mary and Martha.	5f. 6	6f. 0
No. 1. By Holbein. Jupiter and Iö, with Juno in a cloud.		
No. 2. The picture of Madam de Vaux.	1f. 6	1f. 0
No. 3. A man fealing a letter.	1f. 6	
<i>N. B.</i> No. 4. The picture of Henry VIII. king of England.	2f. 0	2f. 0
No. 5. The picture of a man coloured.		

	Length. Feet.Inch	Breadth. Feet.Inch.
No. 6. The Picture of Erasmus. <i>N. B.</i>	1f. 0	1f. 0
No. 7. A small picture of queen Mary of England.		
No. 8. A small picture of the Duke of Norfolk.		
By Quintin Matfys. A banker in his compting-house, with people coming to borrow of him.	4f. 3.	5f. 0.
By Jos. Van Wingen. A large piece of Apelles painting a naked Venus, containing all the instruments of a painter, nine great figures and a dog.	7f. 0	6f. 5.
By the Canon of Utrecht. The picture of a young man.	1f. 2	1f. 0
By Roland Lacy. A Cleopatra coloured.		
By Gennet. The picture of a queen.	1f. 6	1f. 6
No. 1. By Snyder. A large piece representing a boar hunting.	7f. 0	11f. 0.
No. 2. Another small piece, whereon grapes are represented.	1f. 0	1f. 0.

The Duke of BUCKINGHAM'S

	Length. Feet, Inch.	Breadth. Feet, Inch.
No. 1. By Stanwick.		
The prospect of a jail out of which St. Peter is taken away by an angel. There are in this piece several figures of soldiers sleeping.	5f. 0	8f. 6
No. 2.		
A small piece representing the same history.		
By Fr. Bastian.		
The picture of Charles the bold, duke of Burgundy.		
By Sotto Cleeve.		
The picture of a man.	2f. 0	2f. 0
No. 1.		
By Antonio More.		
The picture of a man.		
No. 2.		
The picture of William Kaye.	3f. 6	2f. 6
No. 3.		
The picture of a musician.	2f. 6	2f. 0
No. 4.		
The picture of a man.	3f. 6	2f. 6
No. 5.		
A small picture.		
No. 6.		
The picture of a man.	3f. 9	3f. 7
By Longepiere.		
The picture of an old peasant holding a stick in his hand.	2f. 0	1f. 6

COLLECTION of PICTURES.

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	Length. Feet.Inch.	Breadth. Feet.Inch.
No. 1. By William Kaye. The picture of Antonio More.	3f. 0	2f. 0
No. 2. William Kaye's own picture.	1f. 3	1f. 3
No. 3. A small picture.		
No. 4. A head.		
No. 5. Another small head.		
No. 6. Two pictures, the one being that of a man, and the other that of a woman.		
By Holdernefs. The picture of an old woman with a skull.	2f. 5	2f. 5
No. 1. By Rottenhammer. A small piece representing musick with several musical instruments in a landscape.		
No. 2. Another ditto representing Diana and her nymphs naked with Acteon and his dogs. There are in this picture seven figures in a landscape.	1f. 0	1f. 0
By Cornelius Kettel. A large piece representing the virtues and vices, wherein there are several large figures.	4f. 6	7f. 0

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THE DUKE OF BUCKINGHAM'S

	Length. Feet. In.	Breadth. Feet. In.
By Mofart. A piece representing winter, and a troop of thieves attacking a coach. There are in this picture several figures, heads, cars, houses, &c.	25 0	15 0
By Huntroff. A large piece representing a tooth-drawer with many figures, &c. round him.	25 0	25 0
No. 1.		
By Hempton. Three small pieces.		
No. 2.		
The calling of St. Matthew by our Saviour, wherein several large figures and other small ones are represented.	25 6	15 6
By Joſ. Van Cleve. The picture of a man ſitting on a chair.	25 0	15 0
By old Pourbus. A ſmall picture of the old duke of Brunſwick.	15 6	15 0
By Collaert. Two pictures of two young men.	15 3	15 0
By Parocel. A ſea with ſeveral ſhips upon it.	25 0	15 6
By Coxie. Our Saviour carrying his croſs.	25 0	25 00
No. 1.		
By ſeveral other excellent maſters. An old man and a naked woman tied to a rock.	25 3	25 3

	Length. Feet. Inch.	Breadth. Feet. Inch.
No. 2. The Virgin Mary, our Saviour, and St. Ann, with four other figures.	1f. 9	1f. 3
No. 3. The picture of a man.	2f. 0	1f. 6
No. 4. The Virgin Mary with St. Andrew and St. Katherine.	3f. 6	4f. 0
No. 5. A piece representing the appearing of our Saviour to Magdalen, with St. John and an angel.	4f. 0	5f. 0
No. 6. Another large piece representing Venus lying down in a wood, a Satyr, and a Cupid; as also a hunter and his dogs, the whole being in a land- scape.	6f. 4	13f. 0
No. 7. A pricked piece of gilded copper, representing the judgment of Paris.		
No. 8. A small head of Melancthon.		
No. 9. Another small head with a cap on.		
No. 10. The head of our Saviour.	1f. 0	1f. 0
No. 11. The picture of an abbot with a surplice on, fit- ting before a table.	4f. 0	3f. 0

	Feet.Inch. Breadth.	Length. Feet.Inch.
No. 12. A small picture of the duke of Bourbon:		
No. 13. The holy family with St. John.	4f. 0	5f. 3
No. 14. St. Cecilia playing upon a harp.	4f. 3	3f. 0
No. 15. The Virgin Mary and our Saviour.	2f. 6	2f. 6
No. 16. The holy family with St. John.		
No. 17. Lucretia with two other figures.	5f. 0	4f. 0
No. 18. Venus, Mercury, and Cupid.	5f. 4	3f. 2
No. 19. A charity.	2f. 3	1f. 6

M O D E L S.

No. 1.

Henry IV. king of France, with a pedestal, a model in metal.

No. 2.

The model of the horse in metal which is on the new bridge at Paris.

No. 3-

A lion and a horse in metal, being the models of those which are in the capitol at Rome.

No. 4.

A model in metal of the bull which is in the Farnesian palace at Rome.

No. 5:

A model of the Sabine which is in the great palace at Florence.

No. 6.

A centaur in metal, being the model of that of Florence.

No. 7.

A Venus and a Satyr in metal.

No. 8.

Cain and Abel in marble, by John of Bologna, now in York-house garden, or at Chelsea.

No. 9.

Two small figures in metal, by John of Bologna.

No. 10.

The figure of a woman, in metal.

No. 11.

A Venus and a Cupid in ivory.

No. 12.

The figure of a woman, her head, hands and feet being in ivory, and the drapery metal.

No. 13.

The three graces in ivory.

No. 14.

St. Peter in chains, in alabaster.

No. 15.

Twelve boxes of agates and other precious stones chased in gold, and all antiques.

N. B. These cases of agates and other stones are particularly expressed in the English inventory of the duke of Buckingham's collections, anno 1635.

The

The original papers from whence this manuscript is faithfully taken, were written by Mr. BRIAN FAIRFAX, and in the possession of the late bishop Atterbury.

Memoirs of the Life of GEORGE VILLIERS,
Duke of BUCKINGHAM.

GEORGE Villiers, duke of Buckingham, was the son of that noble favourite to two kings; who, in the height of his fortune and flower of his age, engaged his estate and exposed his life, in the service of his king and country.

The name of Villiers is ancient and honourable in France and England. Philip de Villiers L'isle Adam, was the last great master of Rhodes, and defended it six months against the Turkish emperor, Solyman.

The duke's mother was the Lady Katherine Manners, sole daughter and heir of Francis earl of Rutland.

He was born at Wallingford house in Westminster, Jan. 30, 1627.

His elder brother, Charles, died an infant. His sister Mary was dutchess of Richmond and Lenox. His brother Francis was born at Chelsea, after his father's death.

The duke inherited from his father the greatest title, and from his mother the greatest estate of any subject in England; and from them both so graceful a body, as gave a lustre to the ornaments of his mind, and made him the glory of the English court at home and abroad.

The first visit the king made to the dutchess after her husband's death, he was pleased to say, He would be a husband

husband to her, a father to her children; and he performed his promise.

The dutchess was then great with child, and the king said, He would be godfather: Francis earl of Rutland, the child's grandfather, was the other. They complimented who should give the name. The king named him Francis, and the grandfather gave him his benediction, seven thousand pounds a year.

The duke and his brother, Francis, were bred up by king Charles*, with his own children, the same tutors* and governors. So in the orig.

They were sent to Trinity College in Cambridge; their names entered in the college-book the same year with prince Charles.

Here the duke became acquainted with two excellent men, Mr. Ab. Cowley, and Mr. Martin Clifford, whom he loved ever after, and they as faithfully and affectionately served him. [To these two a third was added afterwards, who had an equal share with them in his affection, his domestic chaplain; and it was a good argument of his own wit and judgment, and good nature, that he knew how to value a man who had all these and other good qualities to recommend him†.]

228 Specty
17y chapl of

† In the orig. this sentence is interlined.

From hence they went to the king at Oxford, laying their lives and fortunes at his feet, as a testimony of their loyalty and gratitude, worthy to be imprinted in the memory of the royal family. This they did, not in words and compliments; for they lost their estates, and one of them, soon after, his life.

At Oxford they chose two good tutors to enter them in the war, prince Rupert and my lord Gerard; and went with them into very sharp service: the storming of the close at Litchfield.

At their return to Oxford, the dutchess, their mother, was very angry with my lord Gerard, for tempting her

sons into such danger; but he told her, it was their own inclination, and the more danger the more honour.

For this the parliament seized on their estates, but by a rare example of their compassion, restored it again in consideration of their nonage: but the young men kept it no longer than till they came to be at age to forfeit it again.

About this time their mother married the marquis of Antrim, and thereby offended the king, and ruined herself.

They were now committed to the care of the earl of Northumberland, and were sent to travel in France and Italy, where they lived in as great state as some of those sovereign princes. Florence and Rome were the places of their residence, and they brought their religion home again, wherein they had been educated under the eye of the most devout and best of kings. The duke did not, as his predecessor, in the title of Lord Rofs, had done before him, who changed his religion at Rome, and left his tutor, Mr. Mole, in the inquisition, for having translated king James's book, his admonition to princes, into latin; and Du Pleffis Morney's book of the mass into english.

Their return into England was in so critical a time, as if they had now chosen the last opportunity, as they had done the first, of venturing all in the king's service.

In the year 1648 the king was a prisoner in the isle of Wight, and his friends in several parts of England designing to renew the war; duke Hamilton in Scotland, the earl of Holland and others in Surry, Goring in Kent, many in London and Essex, and these were the last efforts of the dying cause.

The duke and brother, my lord Francis, in the heat of their courage, engaged with the earl of Holland; and were the first that took the field about Rygate in Surry.

The

The parliament, with their old army, knew all these designs, and despised them; till they grew so numerous in Kent, that the general himself was sent to suppress them, who found sharp service in storming of Maidstone, and taking of Colchester.

Some troops of horse were sent, under the command of colonel Gibbons, to suppress them in Surry; and they drove my lord of Holland before them to Kingston, but engaged his party before they got thither, near Nonsuch, and defeated them.

My lord Francis, at the head of his troop having his horse slain under him, got to an oak tree in the high way about two miles from Kingston, where he stood with his back against it, defending himself, scorning to ask quarter, and they barbarously refusing to give it; till, with nine wounds in his beautiful face and body, he was slain. The oak tree is his monument, and has the two first letters of his name F. V. cut in it to this day.

Thus died this noble, valiant, and beautiful youth, in the twentieth year of his age. A few days before his death, when he left London, he ordered his steward, Mr. John May, to bring him in a list of his debts, and he so charged his estate with them, that the parliament, who seized on the estate, payed his debts.

His body was brought from Kingston by water to York house in the Strand, and was there embalmed and deposited in his father's vault in Henry VIIth's chapel, at the abbey of Westminster; with this inscription, which it is pity should be buried with him:

Depositum
Illustrissimi domini
Francisci Villiers
Ingentis specie juvenis
Filii posthumi Georgii

MEMOIRS of the LIFE of

Ducis Buckinghamii

Qui vicesimo ætatis anno

Pro rege Carolo

Et patria

Fortiter pugnando

Novem honestis vulneribus acceptis

Obiit vii^o die Julii

Anno Domini 1648.

The body of the illustrious lord Francis Villiers, a most beautiful youth, the posthumous son of George duke of Buckingham, who, in the 20th year of his age, fighting valiantly for king Charles and his country, having nine honourable wounds, died the 7th of July, 1648.

The duke, after the loss of his brother, hardly escaped with his life to St. Neods, whither also came the earl of Holland, who was there taken, and soon after beheaded.

The duke, the next morning finding the house where he lay surrounded, and a troop of horse drawn up before the gate, had time with his servants to get to horse, and then causing the gate to be opened, he charged the enemy, and killed the officer at the head of them, and made his escape to the sea-side, and to prince Charles who was in the Downs with those ships that had deserted the earl of Warwick.

And now again the parliament gave him forty days time to return to England, but he refused, and chose rather to stay with the prince, who was soon after king Charles the Second, and to follow him in his exile.

The parliament seized on his estate, the greatest of any subject in England, having now his brother's estate fallen to him; the yearly value was above 25000l.

It happened that the manor of Helmesly, which was his brother's, was given to my lord Fairfax, with Yorkhouse in the Strand, for part of his arrears, and this fortunately

nately came to him by his marrying my lord Fairfax's daughter.

All that he had to live on beyond sea was the money he got at Antwerp for his pictures, which were part of that costly and curious collection his father got together from Italy, by the help of Sir Henry Wotton and others, which adorned York-house, to the admiration of all men of judgment in pictures: A note of their names and dimensions is all that is now left of them. The *Ecce Homo* of Titian was valued at 5000 l. being the figure of all the great persons in his time. The arch-duke bought it, and it is now in the castle of Prague. These pictures were secured and sent to him by his old trusty servant, Mr. John Trayleman, who lived in York-house.

The king resolving to go into Scotland, the duke attended him; and now again the parliament offered him to compound for his estate for 20000 l. which was less than a year's value; but he chose to run the king's fortune in Scotland, worse than exile, came with him out of Scotland into England; and at Worcester his escape was almost as miraculous as the king's in the royal oak. He escaped again into France, and went a voluntier into the French army, and was much regarded by all the great officers, signalizing his courage at the siege of Arras and Valenciennes.

When he came to the English court, which was but seldom, the king was always glad to see him. He loved his person and his company; but the great men about him desired rather his room than his company.

There now happened a great turn in the course of his life. My lord Fairfax had part of his estate, about 5000 l. per ann. allotted him by the parliament towards the payment of his arrears due to him as general, and he remitted more than would have purchased a greater estate.

They gave him the manor of Helmesly, the seat of the noble family of Rutland in Yorkshire, as a salve for the wound he received there, being shot through the body. They gave him also York-house in London, which was also the duke's.

The duke heard how kind and generous my lord Fairfax was to the countess of Derby, in paying all the rents of the Isle of Man, which the parliament had also assigned to him for his arrears, into her own hands, and she confessed it was more than all her servants before had done.

The duke had reason to hope my lord had the same inclinations as to this estate of his, which he never accounted his own, and the duke wanted it as much as the countess.

He was not deceived in his hopes, for my lord Fairfax wished only for an opportunity of doing it. He lived in York-house, where every chamber was adorned with the arms of Villiers and Manners, lions and peacocks. He was descended from the same ancestors, earls of Rutland, Sir Guy Fairfax his two sons having married two of the daughters of the earl of Rutland; which my lord took frequent occasion to remember.

The duke resolved to try his fortune, which had hitherto been adverse enough, and he had some revenge on her, by his translation of the ode in Horace, "*Fortuna sævis læta negotiis.*" Over he came into England, to make love to his only daughter, a most virtuous and amiable lady. He found a friend to propose it, and I think it was Mr. Robert Harlow.

The parents consented, and the young lady could not resist his charms, being the most graceful and beautiful person that any court in Europe ever saw, &c. All his trouble in wooing was, He came, saw, and conquered.

When he came into England he was not sure either of
life

life or liberty. He was an outlaw, and had not made his peace with Cromwell, who would have forbid the banns if he had known of his coming over. He had a greater share of his estate, had daughters to marry, and would not have liked such a conjunction of Mars and Mercury, as was in this alliance; knowing my lord's affections to the royal family, which did afterwards produce good effects towards its restoration.

They were married at Nun-Appleton, six miles from York, Sept. 7, 1657, a new and noble house built by my lord Fairfax, and where he kept as noble hospitality.

His friend, Ab. Cowley, wrote an epithalamium, now printed.

When Cromwell heard of it, he rested not till he had him in the tower, and would have brought him to Tower-hill had he lived a fortnight longer.

He had liberty given him to be at York-house with his lady; but going to Cobham to see his sister, he was taken, and sent to the tower.

This so angered my lord Fairfax that he went to Whitehall to the protector, and expostulated the case so as it put him into great passion, turning abruptly from him in the gallery at Whitehall, cocking his hat, and throwing his cloak under his arm †, as he used to do when he was † So in the orig. angry. Thus I saw him take his last leave of his old acquaintance, Cromwell, whose servants expected he would be sent to bear the duke company at the tower the next morning, but the protector was wiser in his passion.

I carried the duke the news of the protector's death, and he had then leave to be a prisoner at Windsor castle, where his friend Ab. Cowley was his constant companion. Richard Cromwell soon after abdicated, and then his liberty came of course.

This was the happiest time of all the duke's life, when

when he went to his father-in-law's house at Appleton, and there lived orderly and decently with his own wife; where he neither wanted, nor so abounded as to be tempted to any sort of extravagance, as he was after when he came to possess his whole estate. He now understood the meaning of that paradox, *Dimidium plus toto*, with which he used to pose young scholars; and found by experience, that the half or third part of his own estate which he now enjoyed, was more than the whole which he had at the king and his restoration.

Now he lived a most regular life, no courtships but to his own wife, not so much as to his after-beloved and costly mistress, the philosopher's stone.

My lord Fairfax was much pleased with his company, and to see him so conformable to the orders and good government of the family. If they had any plots together, they were to the best purposes, the restoration of the royal family.

My lord Fairfax's maxims in politicks was, that the old veteran army which he had commanded, was not to be beaten by any new rais'd force in England; and that the king's friends shewed more affection than discretion in their plots, to restore them while they were united: and that this old army would never be beaten but by itself; as the event shewed, when Lambert and Monk divided them. But the most fatal influence of this opinion in my lord Fairfax was the night before the thirtieth of January, when some of his friends proposed to him to attempt the next day to rescue the king, telling him that twenty thousand men were ready to join with him; he said, he was ready to venture his own life, but not the lives of others against the army now united against them.

The same appeared in the insurrection of Sir George Booth, which Lambert, with a brigade of this old army, did so easily suppress; the success whereof inspired him

with

with the ambition of imitating Cromwell, in dissolving the parliament, and making himself protector.

The duke had given sufficient testimony of his loyalty, and my lord Fairfax of his affection and desire to see the royal family restored ; and now was the time of doing it.

General Monk in Scotland declared against Lambert, who marched against him with a strong body of horse.

My lord Fairfax, and the duke with him, declared for Monk in Yorkshire ; but the duke was obliged to withdraw, because his presence gave a jealousy, that the design was to bring in the king, which was too soon to be owned.

What the event was is well known. I shall only repeat the duke's words in an expostulatory letter to king Charles some years after :

“ As to your majesty's return into England, I may
“ justly pretend to some share ; since without my lord
“ Fairfax his engaging in Yorkshire, Lambert's army
“ had never quitted him, nor the duke of Albemarle
“ marched out of Scotland.”

The king's restoration, *volvenda dies en attulit ultro*, restored the duke to his estate, but such a train of expence with it, as brought him acquainted with bankers and scriveners, that infested it with the gangreen of usury, which it never recovered.

At the king's coronation no subject appeared in greater splendor. None kept greater hospitality than he did at Wallingford-house, especially for the French nobility that came over. This engaged him in play, which had he continued, his estate had not lasted so long ; but he resolved to give it over, and kept his resolution ever after. He was moderate in all his expences, his table, stable, laboratory. All the king's favours to him were occasions of great expence. His lord lieutenancy in Yorkshire cost him more than it did all that succeeded

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him.

him. The master of the horses place cost him twenty thousand pounds to the duke of Albemarle.

His embassies into France and Holland cost him more than a diamond ring could recompense: that into Holland (setting aside the politick part of it) being a consequence of that into France.

We took barge at Whitehall, June 1673, and lay that night on board the English admiral at the buoy in the Nore, the king and duke being there. The next night we came to anchor in our yacht in the Dutch fleet on the coast of Holland. The next night we were entertained by the states at the Hague. The next night we supp'd with the prince of Orange at his camp at Bodegrave. Next night with the king of France at Utrecht, where we staid two or three days, and then march'd back with him at the head of his army to Arnheim, where we visited the prince of Conde, who lay ill there of a wound in his arm, which he got passing the Rhine at Tolhua, and Marshal Turin. Thence we went with the king to Nimeguen, Grave, Boxtell, and there we parted. The king went to Paris, and we into the Spanish dominions, to Antwerp, Brussels, Bruges, Ghent, Dunkirk, and Calais; where our yachts stayed for us, and we came to Dover, Canterbury, London; where we arrived the day month that we left it.

He was sent ambassador into France, where he was highly careffed by the king, and many of the nobility, his old acquaintance. This was before the other into Holland. At his return he was chosen chancellor of the university of Cambridge, and entertained them nobly at York-house, where his father had done it on the same occasion forty years before.

He now seemed to be setting up for a favourite, but he wanted his father's diligence, which fitted him to stand before princes.

He

He fell into a new way of expence in building, in that sort of architecture which Cicero calls, *Insanæ substructiones*; and himself, when his friends dissuaded him from it, called it his folly.

The world has been severe in censuring his foibles, but not so just in noting his good qualities.

For his person, he was the glory of the age and any court wherever he came. Of a most graceful and charming mien and behaviour; a strong, tall and active body, all which gave a lustre to the ornaments of his mind; of an admirable wit and excellent judgment; and had all other qualities of a gentleman. He was courteous and affable to all; of a compassionate nature; ready to forgive and forget injuries. What was said of a great man in the court of queen Elizabeth, that he used to vent his discontents at court by ~~writing~~ *retiring* from company, and writing sonnets, may be said of him; but when he was provoked by the malice of some and ingratitude of others, he might shew that a good natured man might have an ill natured muse.

He gave a good instance of his readiness to forgive injuries. When a considerable man at court did him an injury, which he was fearful he would resent, he desired a friend to mediate for him, and endeavour a reconciliation, which he undertook. The duke told him he did not remember he had ever injured him; if he had he freely forgave him.

His charitable disposition he seemed to inherit from his grandfather, Francis earl of Rutland, who used every quarter day at London to send his steward with bags of money to several prisons to relieve prisoners and pay their debts, bidding them thank God, and pray for their benefactor, but not telling them who it was.

He was a man of great courage and presence of mind in danger. One instance of it was when a melancholy-
mad

mad servant assaulted him with a drawn sword in his hand when he was at supper, and he with a knife disarmed him. The man was afterwards hanged for saying he would do it to the king.

The character which Sir Henry Wotton gives of his father might be said of him, viz.

“ Among all the favourites which mine eyes have be-
 “ held in divers courts and times, I never saw before a
 “ strong heart and eminent condition so clearly void of
 “ all pride and shocking arrogance either in his face or
 “ in his fashion.”

It is to be wished the rest of his father's character had been as true of him ; his diligence and application to business, and that he had left his few honest servants in as good fortune as reputation, who never wronged him in his estate, nor flattered him in his faults, and thought they escaped well in not being oppressed under the ruins of his fortune.

In the original this paragraph is written on a side of paper, tacked to the other by a wafer, and is referred to by a mark. 'Tis written in the same hand.

[When he first began to settle his family he desired his old friends, A. Cowley and M. C. to recommend to him a domestick chaplain. They knew how hard it was to please him ; he must be a man of learning, wit, good nature, good manners, a graceful person and decent behaviour. They found one to their own mind, and to his ; whom he valued as a friend, and loved as a companion ; who lived to be an ornament to the church among those of the highest order. He brought the duke acquainted with another excellent person, whose friendship and conversation he much coveted, and wished he could have more of it, who attained afterwards to the highest dignity in the church, and with a lawyer as eminent in his profession : so that his father was not more happy in the choice of a few friends and servants than he was, if he had followed their advice. He saw and approved the best, but did too often *deteriora sequi.*]

His

His father had two crimes objected against him which he was not guilty of; plurality of offices, and preferring his relations. The faults objected against him were, that he loved women, and spent his estate.

His estate was his own. He had often lost it for the king, and might now be allowed to enjoy it himself. If he was *sui profusus*, he never was *alieni appetens*. If he was extravagant in spending, he was just in paying his debts, and at his death charged his debts on his estate, leaving much more than enough to pay them. "If he was a grievance, as he told the house of commons, he was the cheapest to the public that ever was complained of."

He had no children by his dutchess, nor heirs capable of inheriting his estate or title.

His amours were too notorious to be concealed, and too scandalous to be justified, by saying he was bred in the latitude of foreign climates, and now lived in a vicious age and court; where his accusers of this crime were as guilty as himself. He lay under so ill a name for this, that whenever he was shut up in his chamber, as he loved to be, *nescio quid*, or in his laboratory, *meditans pugarum*, over the fumes of charcoal, it was said to be with women. When a dirty chymist, a fox-hunter, a pretender to poetry or politicks, a rehearse should entertain him, when a messenger to summon him to council could not be admitted.

This is true of him, that of all the noise made of his loving women, he never had so much as a bastard laid to his charge, that he or any body else believed to be his own. Some pretended to love his person, but it was his estate, which smarted for it. It is hard to tell by his expence which was his favourite pleasure, I think, his chymistry at home, and fox-hunting abroad.

I will conclude his character with saying, that if hu-

man frailty will not excuse these faults, let christian charity oblige us to hope, that as God gave him time, he gave him also the grace of true repentance.

We are now come to the last scene of the tragi-comedy of his life. At the death of king Charles he went into the country to his own manor of Helmesly, the seat of the earls of Rutland in Yorkshire. King Charles was his best friend, he loved him and excused his faults. He was not so well assured of his successor. In the country he past his time in hunting, and entertaining his friends; which he did a fortnight before his death as pleasantly and hospitably as ever he did in his life. He took cold one day after fox-hunting, by sitting on the cold ground, which cast him into an ague and fever, of which he died, after three days sickness, at a tenant's house, Kirkby more side, a lordship of his own, near Helmesly, Ap. 16, 1688; ætat. 60.

The day before his death he sent to his old servant Mr. Brian Fairfax, to desire him to provide him a bed at his house at Bishop-hill in York, but the next morning the same man returned with the news that his life was despaired of. Mr. Fairfax went post, but before he got to him he was speechless. The earl of Arran, son to duke Hamilton, was with him; who, hearing he was sick, visited him in his way to Scotland.

When Mr. Fairfax came, the duke knew him, look'd earnestly at him, and held him by the hand, but could not speak. Mr. Fairfax ask'd a gentleman there present, a justice of peace, and a worthy discreet man in the neighbourhood, what he had said or done before he became speechless. He told me some questions had been asked him about his estate, to which he gave no answer. Then he was admonished of the danger he was in, which he seemed not to apprehend; he was ask'd, if he would have the minister of the parish sent for to pray
with

with him, to which he gave no answer; which made another question be asked, If he would have a popish priest; to which he answered with great vehemence, no, no! repeating the words, He would have nothing to do with them. Then the aforesaid gentleman, Mr. Gibson, ask'd him again if he would have the minister sent for, and he calmly answered, Yes, pray send for him. This was the morning, and he died that night. The minister came, and did the office required by the church; the duke devoutly attending it, and received the sacrament, and an hour after became speechless; but appearing sensible, we had the prayers of the church repeated by his bed-side, recommending him to the mercy of God, through the merits of Jesus Christ.

Thus he died quietly in his bed, the fate of few of his predecessors in the title of Buckingham. His body was embalmed and brought to Westminster-abbey, and there laid in the vault with his father and brothers, in Hen. the VIIth's chapel.

Mary dutchess of Buckingham was the only daughter of Thomas lord Fairfax, and Ann, the daughter of Horace lord Vere. A most virtuous and pious lady, in a vitious age and court. If she had any of the vanities, she had certainly none of the vices of it. The duke and she lived lovingly and decently together; she patiently bearing with those faults in him which she could not remedy. She survived him many years, and died near St. James at Westminster, and was buried in the vault of the family of Villiers, in Hen. VIIth's chapel, anno 1705. atat. 66.

A Catalogue of Sir PETER LELY's capital
Collection of Pictures and other Rarities, as
Statues, Bronzes, &c.

	No. 1.	Length. Feet.Inch.	Breadth. Feet.Inch.
Paul Veronefe.	V IRGIN Mary, Christ, Joseph, and St. Catherine, as big as the life.	3f. 8	5f. 4
Ditto.	No. 2. Judgment of Solomon.	3f. 5	5f. 1
Ditto.	No. 3. The assumption of the blessed Virgin, with the twelve apostles, in an oval.	2f. 9	1f. 9 $\frac{1}{2}$
Ditto.	No. 4. The death of our Saviour, with angels and other figures.	2f. 7	2f. 0
Ditto.	No. 5. St. Jerome, a whole figure, with a landscape.	3f. 6	2f. 9
Ditto.	No. 6. The blessed Virgin, our Saviour, and Joseph.	1f. 7	1f. 0
Ditto.	No. 7. A picture after the life with both hands.	5f. 0	3f. 7 $\frac{1}{2}$
Ditto.	No. 8. The four evangelists, and a duke of Venice.	0f. 10	0f. 6
Titian.	No. 9. Venus and Adonis, as big as the life, in manner of a seluzze.	5f. 6 $\frac{1}{2}$	7f. 4

		Length. Feet, Inch.	Breadth. Feet, Inch.
	No. 10.		
Tivian.	Tantalus, a whole figure.	5f. 2 ¹ / ₂	3f. 8
	No. 11.		
Paris Bor- done.	Venus and Cupid, whole figures in a landscape.	2f. 9	4f. 7 ¹ / ₂
	No. 12.		
Peter da Cor- tona.	St. Stephen.	1f. 6 ¹ / ₂	of. 11 ¹ / ₂
	No. 13.		
Bassan.	The building of Noah's ark.	4f. 1	6f. 0
	No. 14.		
Ditto.	The entry into the ark.	4f. 1	6f. 0
	No. 15.		
Ditto.	The deluge.	4f. 1	6f. 0
	No. 16.		
Ditto.	The going out of the ark.	4f. 1	6f. 0
	No. 17.		
Giorgione.	A fortune teller and other figures:	3f. 0	3f. 6
	No. 18.		
Ditto.	A head of a pope.	1f. 8	1f. 4
	No. 19.		
Ditto.	Venus and Adonis, with many other figures at a distance.	2f. 8	4f. 4 ¹ / ₂
	No. 20.		
Ditto.	A head.	1f. 5	1f. 2 ¹ / ₂
	No. 21.		
Andrea Schi- avoni.	Our Saviour before Pilate, as big as the life ; and other figures.	3f. 10	6f. 5

		Length. Feet.Inch.	Breadth. Feet.Inch.
	No. 22.		
Palma Vecchio.	St. Jerome.	1f. 11	2f. 8
	No. 23.		
James Palma.	A Satyr with a naked nymph, as big as the life.	8f. 8	3f. 10
	No. 24.		
Tintoret.	Venus, Vulcan, and Cupid on a bed, as big as the life.	4f. 5 $\frac{1}{2}$	6f. 7
	No. 25.		
Ditto.	A picture after the life, with both hands.	2f. 1	2f. 6
	No. 26.		
Ditto.	A picture after the life with a book.	3f. 8	2f. 10
	No. 27.		
Carlo Venetiano.	The blessed Virgin and the twelve apostles in a church.	1f. 6	of. 11
	No. 28.		
Ditto.	A youth taking a thorn from his foot, after the antique.	5f. 5	3f. 6
	No. 29.		
Pordenone.	A picture after the life, with two hands.	2f. 8	3f. 0
	No. 30.		
Garofalo.	A head, in an oval.	2f. 1	1f. 9 $\frac{1}{2}$
	No. 31.		
Guido Rhenf.	A head of St. Peter.	2f. 6 $\frac{1}{2}$	1f. 10
	No. 32.		
Berretini da Cortona.	A Picture of Paul Bril.	1f. 11	1f. 7 $\frac{1}{2}$

		Length. Feet.Inch	Breadth. Feet.Inch.
	No. 33.		
Spagoletto.	A groom, as big as the life.	6f. 10	5f. 6 $\frac{1}{2}$
	No. 34.		
Ditto.	A head of a philosopher.	1f. 0	2f. 2 $\frac{1}{2}$
	No. 35.		
Ditto.	A head, with one hand.	2f. 7	2f. 1
	No. 36.		
Luca Penni.	A head.	2f. 2	1f. 10
	No. 37.		
Moran.	The Resurrection, &c.	6f. 0	4f. 8
	No. 38.		
Fetti.	History of Tobit.	2f. 3	2f. 9
	No. 39.		
Michael An- gelo Carava- gio.	A picture.	2f. 9	2f. 3
	No. 40.		
By an Italian Hand.	The triumphal arch of Constantine.	2f. 7	3f. 2
	No. 41.		
Hans Beve- laer.	All sorts of herbs, with many figures.	4f. 11	7f. 1
	No. 42.		
Claude Lor- rain.	A morning piece, with figures.	3f. 2	4f. 0
	No. 43.		
Ditto.	Mid-day with figures.	3f. 0	4f. 3 $\frac{1}{2}$
	No. 44.		
Ditto.	Sun-setting, a temple, shepherd and sheep.	3f. 3	4f. 5.

		Length. Feet.Inch.	Breadth. Feet.Inch.
Bamboccio.	No. 45. A landscape, with the history of Er- no and Ermine.	2f. 7 $\frac{1}{2}$	3f. 2 $\frac{1}{2}$
Ditto.	No. 46. A grotto with figures playing a la mode.	1f. 1 $\frac{1}{2}$	1f. 10
Ditto.	No. 47. A grotto with hunters.	2f. 0	2f. 6
Ditto.	No. 48. A man on horseback, an oval.	1f. 1	1f. 5
Old Vroome.	No. 49. A landscape.	1f. 7	2f. 8
Bott.	No. 50. Sun setting.	2f. 7 $\frac{1}{2}$	0f. 8
Rubens.	No. 51. A landscape.	1f. 7	2f. 8 $\frac{1}{2}$
Ditto.	No. 52. The last judgment.	4f. 8	3f. 2
Ditto.	No. 53. History of Hero and Leander.	3f. 2	4f. 2 $\frac{1}{2}$
Ditto.	No. 54. History of Psyche, Mercury carrying her before the gods.	4f. 7	6f. 9
Ditto.	No. 55. Rubens's wife.	3f. 8	2f. 7

COLLECTION of PICTURES. 45

		Length. Feet.Inch.	Breadth. Feet.Inch.
Everding.	No. 56. Rocks and a cascade.	3f. 6	4f. 7 $\frac{1}{2}$
Ditto.	No. 57. Of the same, another Landscape.	1f. 9	2f. 6
Rowland Sa- very.	No. 58. A landscape, with the temptation of St. Anthony.	1f. 7 $\frac{1}{2}$	3f. 1
Wouters.	No. 59. A landscape with figures.	2f. 4	3f. 1
Ditto.	No. 60. A landscape.	1f. 4	2f. 5
Lanfranc.	No. 61. A landscape with rocks.	3f. 6 $\frac{1}{2}$	4f. 0 $\frac{1}{2}$
Labrador.	No. 62. A piece of fruit.	1f. 5 $\frac{1}{2}$	2f. 0
Elfheer.	No. 63. A piece of fruit.	4f. 2	3f. 2 $\frac{1}{2}$
Polenburgh.	No. 64. A landscape with figures.	1f. 8	2f. 5 $\frac{1}{2}$
Deheem.	No. 65. A piece of fruit.	3f. 6	2f. 9 $\frac{1}{2}$
Lucas.	No. 66. A piece of fruit.	2f. 3	1f. 11
Roeffraten.	No. 67. —————	3f. 8	2f. 11

		Length. Feet.Inch.	Breadth. Feet.Inch.
	No. 68.		
Sachtleven.	Several Persons.	2f. 1 $\frac{1}{2}$	2f. 9 $\frac{1}{2}$
	No. 69.		
Stanwick.	A Prifon with figures.	3f. 8	4f. 6
	No. 70.		
Elzheimer.	A curious small piece being the history of Philemon and Baucis.	of. 6 $\frac{3}{4}$	of. 8 $\frac{3}{4}$
	No. 71.		
SottoCleeve.	A bacchanal.	2f. 1 $\frac{1}{2}$	3f. 4
	No. 72.		
Ditto.	The marriage of Cana.	2f. 6 $\frac{1}{2}$	of. 9
	No. 73.		
Swanevelt.	A landscape.	1f. 6 $\frac{1}{2}$	1f. 3 $\frac{1}{2}$
	No. 74.		
Wouermans.	A stable with horses, &c.	1f. 5	1f. 11 $\frac{1}{2}$
	No. 75.		
Ditto.	A landscape and horses:	1f. 2 $\frac{1}{2}$	1f. 5 $\frac{1}{2}$
	No. 76.		
Brueghel.	Four landscapes in a round hall.	of. 5 $\frac{3}{4}$	of. 5 $\frac{1}{4}$
	No. 77.		
Wyke, Tho.	Small figures, &c.	1f. 0	1f. 3 $\frac{1}{2}$
	No. 78:		
Brown.	A man finging.	1f. 1	1f. 1
	No. 79.		
Van Eyck.	A piece of flowers.	2f. 2 $\frac{1}{2}$	1f. 9 $\frac{1}{2}$

COLLECTION of PICTURES. 47

		Length. Feet.Inch.	Breadth. Feet.Inch.
	No. 80.		
Van Eyck.	A piece of flowers.	2f. 2 $\frac{1}{2}$	1f. 9 $\frac{1}{4}$
	No. 81.		
De Lune.	A piece of flowers.	2f. 0	1f. 10
	No. 82.		
Bar Will.	The blessed Virgin, the child Jesus, and Joseph.	4f. 0	3f. 1
	No. 83.		
Hanneman.	A man playing on a lute.	2f. 10	2f. 10
	No. 84.		
Laireffe.	The golden age, many figures.	2f. 10	2f. 3 $\frac{1}{4}$
	No. 85.		
Hals Fran.	A youth's head.	1f. 4 $\frac{1}{2}$	1f. 1 $\frac{1}{2}$
	No. 86.		
Largilliere.	Dead fowl.	3f. 5	4f. 2 $\frac{1}{2}$
	No. 87.		
Scorel.	Van Leyden, the lewd men of Salo- mar.	2f. 11	2f. 0
	No. 88.		
Van. Geor.	A landscape.	3f. 6 $\frac{1}{2}$	2f. 11
	No. 89.		
Van Dieft.	A landscape.	3f. 7	4f. 5
	No. 90.		
Ditto.	Ditto.		
	No. 91.		
Ditto.	Ditto.	3f. 2	4f. 5
	No. 92.		
Ditto.	Ditto.	3f. 2	4f. 5

		No.	Length. Feet.Inch.	Breadth. Feet.Inch.
Van Dieft.	A landscape.	No. 93.	3f. 2	4f. 5
Ditto.	Ditto.	No. 94.	2f. 4 $\frac{1}{2}$	3f. 3
Ditto.	Ditto.	No. 95.	2f. 4 $\frac{1}{2}$	3f. 3
Pourbus.	An emblematick piece.	No. 96.	2f. 6 $\frac{1}{2}$	3f. 9
Martin de Vos	A fatyr and nymph.	No. 97.	2f. 1	3f. 4
Verschure.	Dido and Æneas.	No. 98.	1f. 6	7f. 0
Mabuse.	Hercules and Dejanira.	No. 99.	4f. 1	3f. 4
Dowe.	The blessed Virgin and our Saviour.	No. 100.	of. 9	of. 7
Vleynourg.	A landscape.	No. 101.	5f. 8	4f. 3
Beyxen.	A head.	No. 102.	2f. 2	1f. 10
Antonio More.	His own picture.	No. 103.	3f. 8	2f. 9
Ditto.	His wife.	No. 104.	3f. 8	2f. 9
Ditto.	A duke of Holstein.	No. 105.	3f. 8	2f. 9

		Length. Feet.Inch.	Breadth. Feet.Inch.
	No. 106.		
Van Eyck.	A man and his dog.	3f. 5	2f. 9 $\frac{1}{2}$
	No. 107.		
Ditto.	The picture of a jewel <i>let in for gold</i>	3f. 8	2f. 9
	No. 108.		
Ditto.	A man with a gold chain and a dog.	3f. 5	2f. 9
	No. 109.		
Ditto.	A woman.	3f. 5	2f. 9

Sir ANTHONY VANDYCK'S
best Pictures.

	No. 110.		
Vandyck.	His own picture in an oval.	1f. 1	1f. 6
	No. 111.		
Ditto.	A crucifix with angels.	4f. 7	3f. 0
	No. 112.		
Ditto.	The family of Endymion Porter, many figures.	3f. 7	5f. 3
	No. 113.		
Ditto.	Another family, of several figures.	3f. 7	5f. 3
	No. 114.		
Ditto.	The earl of and his two sisters.	6f. 1	5f. 3
	No. 115.		
Ditto.	The lady Thimbleby and her sisters, with a Cupid.	4f. 4	4f. 4

		Length. Feet.Inch	Breadth. Feet.Inch.
	No. 116.		
Vandyck.	Madam Kirk, a whole length.	7f. 3	4f. 4
	No. 117.		
Ditto.	Dutchess of Richmond, a whole length.	7f. 3	4f. 4
	No. 118.		
Ditto.	Countess of Middlesex, a whole length.	7f. 2	4f. 4
	No. 119.		
Ditto.	Countess of Carlisle and children.	7f. 2	4f. 4
	No. 120.		
Ditto.	Countess of Sunderland.	4f. 3	2f. 9
	No. 121.		
Ditto.	Mr. Tho. Killigrew, with a mastiff dog.	3f. 5	2f. 9
	No. 122.		
Ditto.	Mr. Mallery.	3f. 5	2f. 9
	No. 123.		
Ditto.	Sir Walter Pye.	3f. 5	2f. 9
	No. 124.		
Ditto.	Lady Pye.	3f. 5	2f. 9
	No. 125.		
Ditto.	Mr. Tavener.	3f. 5	2f. 9
	No. 126.		
Ditto.	Countess of Carnarvon.	4f. 5	3f. 8
	No. 127.		
Ditto.	Countess of Newport.	2f. 6	2f. 0 $\frac{1}{2}$

		Length. Feet.Inch.	Breadth. Feet.Inch.
	No. 128.		
Vandyck.	Sir Arthur Hopkins, in an oval.	1f. 10	1f. 11
	No. 129.		
Ditto.	Lady Hopton.	2f. 4	1f. 11
	No. 130.		
Ditto.	Lady Taffton.	2f. 4	1f. 11
	No. 131.		
Ditto.	Countess of Newport.	2f. 5	2f. 1
	No. 132.		
Ditto.	King Charles the First.	1f. 8	1f. 7
	No. 133.		
Ditto.	Marquis of Huntley.	2f. 5 $\frac{1}{2}$	1f. 11 $\frac{1}{2}$
	No. 134.		
Ditto.	The Virgin and our Saviour.	2f. 1 $\frac{1}{2}$	1f. 7
	No. 135.		
Ditto:	The procession of the knights of the garter, on two boards, out of king Charles's cabinet.	1f. 11 $\frac{1}{2}$	4f. 4

Besides the above there were thirty-seven pictures in grisaille, after the life, of the most eminent men in this time, from which the plates were engraved.

* black

STATUES of MARBLE.

An Apollo, an entire figure, antique.

Three heads antique:

A Cupid, big as life, by Francisco Fiamingo, white marble.

The head and busto of Mr. Baker, in white marble, by cavalier Bernini. With several others, several bronzes, being small figures; several intaglia's, ancient and modern.

A most noble collection of drawings of Raphael Urbin, Polidore, Michael Angelo, Rotti, &c. In particular was one drawing of Raphael's sold in this sale for 100 l. the story, Constantine making an oration to his soldiers; it was afterwards in Monsieur Flinck's cabinet at Rotterdam. See Richardson's account of statues, page 1 and 2.

And a fine collection of prints of Marc Antonio, and others most curious.

A Description of **E A S T O N - N E S T O N** in
Northamptonshire, the Seat of the Right
Honourable the Earl of **P O M F R E T**.

THE house is situate on a hill, half a mile from Towcester in Buckinghamshire; built by Sir Christopher Wren; it is an oblong square; the base floor is rustick, and the pilasters of the Corinthian order between the windows, and two round pillars on each side the middle window up to the architrave frieze and cornice, which hath a balustrade; which goes quite round the house at top. There are only two stories above the base floor, and seven windows in the west front; the middle one hath a roundish pediment, and on the frieze over it this motto in gold letters, **HORA E SEMPRE**, and above that, (with a great deal of compartment) my lord's arms. (The windows are too long.) The east front towards the garden, the same almost, only instead of the door, the middle windows goes down to the floor of the vestibule, and serves for one, and lets you out to the steps going into the garden; which go down on each side, and are adorned with antique statues: and all that front is richly adorned with fine antique bustos over the windows; in the front of the steps is a piece of basso relievo of the Trojan war; several pieces more, two altars with a dog's head at one corner, and a lion's at the other; a horse's head in the middle between the festoons; an antique lion and a sea-monster, besides innumerable altars, pedestals, and basso relievo's, which the gardener could give me no account of. The south and north (end fronts) have more stories (mezzanine) for convenience of lodging-rooms, &c. that is, each story

The motto of
the family.

A Description of EASTON-NESTON

of the other fronts divided into two ; which makes four stories except the corner windows, which are of the same height as the east and west front, which seem convenient.

The house is built of stone : and the offices which join to the west front, and seem convenient, are built of brick and stone (but look mean) but if (as the bases and architraves about the windows are now of stone) the plain ashler were done with stucco, it would be but a trifle of charge, and the whole would look of a piece. They form a kind of half H to the court in the west front, which is quite open to the park ; on the left hand, looking from the house, you have a fine view of the country, and overlook Towcester below the hill, which hath a good effect ; and on the right hand of this lawne (which is in the front of the house) looking from the house is a large grove of trees planted after the quincunx manner, with walks, which take points in the gardens towards the road ; and at the end of those two walks toward the road are two fine statues of the Two Scipio's, in their general's habit, very perfect and exceeding fine. From the house you go down a gravel walk to the gate next the road, which is about half a quarter of a mile, and next the gate on each side are two handsome large octagon pieces of water ; at the head of that on the left hand from the house, is a statue very noble, and bigger than the life, of Quintus Fabius Maximus, in his senatorial robes (a true antique, as are both the Scipio's) the left hand is wanting, the right held up in a speaking posture. On the other side the road from this lawne fronting the house, a handsome avenue with side walks through fine verdure of a great length, which terminates with the view of Green Norton church. The east front looks into a parterre, the ever-greens of which are taking up, to bring it to a modern taste. On the left hand from
the

the house is a terrace, which hath at the beginning of it next the house an antique corinthian fluted pillar, with an antique statue of Apollo at the top. As you go down this terrace, about the middle of it there is a rustick gate, which opens into the kitchen gardens, green houses, &c. and from the other terrace over against it, you look into the country, and Easton church stands just by. In the middle of the parterre is a handsome bason, and then forwards you go down aslope into another parterre, bounded by a fosse, which lays the country open to your view; and in the middle of an avenue, with its side walks extended to a great length, there is a fine canal at a distance; and indeed the whole garden, though small in itself (look which way you will) seems to have no bounds; the eye being carried out into the fields by avenues planted with judgment.

From the south end front you take Hanslip church, and have a beautiful prospect. At the end of the terrace on the left hand of the house, joining to the garden wall, is Germanicus's tomb; it is formed thus, viz. an alcove or arch is in the middle, and upon a large oblong pedestal stands the Sarcophagus, or tomb of Germanicus, which is long like a coffin, only strait and square; it is of marble, and basso relievos on the outside; upon the tomb is set a round pedestal, and on that a marble statue of Jupiter less than the life; on each side of this pedestal are fine bustos of two women, and on each side of this arch or alcove are doric pilasters, which support a pediment, in which there is in basso relievo the figure of a man as big as the life, with his arms extended as if he was crucified, but no lower than about his paps is seen, the cornice cutting him off as it were; and this extension of his arms is called a grecian measure, and over his right arm is a grecian foot; on the top of the pediment stands
the

the god Terminus, and likewise on each side of this alcove are two smaller niches; in that on the left hand, as you look at the tomb, is the trunk of a body, the fore part towards you; and in that on the right hand, a trunk of a body, the back towards you, the proportion and muscles very fine, and both well executed; so as to be worthy a sculptor's study. On the outside of both these niches are dorick pilasters, which go up and support the cornice, and at the top on each side two pedestals with each a statue, very fine and perfect. Over against this tomb, just at the slope of the terrace is a sun dial, upon a fine round antique altar, embellished with basso relievo's; and on the other terrace, over against the tomb, is a grecian chair, having had two dogs or lions for its elbows, but their heads are wanting, only their bodies appearing in basso relievo on each side: it is of one solid stone of a greenish colour, and hath a greek inscription on it, but I could not make it out. Turning from the tomb on the left hand is a long grass walk, at the end of which is a fine statue of a senator in his robes; but they could not tell me who the statue represents: then you turn into a pretty wilderness, in which, in proper centers, you find two antiques, one a Flora (right arm and left hand wanting) and a Judith with Holofernes's head (right arm and left hand wanting) then you come to a walk, which brings you to two green houses, one of them full of greens, &c. and the other full of statues, busto's, basso relievo's, urns, altars, cramm'd full, and lying confusedly as if it was the shop of a statuary: which treasures I shall describe as well as I had time to observe them; but I had neither time, or a person to shew them who understood much of the matter, being only the gardener and housekeeper, who, I suppose, had it by tradition; so that mine must be a very lame account.

The GREEN-HOUSE of STATUES, &c.

As soon as you go into this place, on the right hand next the door is a statue of Flora coming out of a bath, her head new, by Guelphi; the arms are wanting, but the drapery and proportion of the body exceeding fine.

This statue is less than the life.

In a corner behind this statue, is a head of Apollo bigger than the life. Next to Flora stands Minerva, the head and left arm by Guelphi; all the rest, the shield, &c. antique, much larger than the life, prodigiously fine: my lord, they said, had been bid a thousand pound for this statue.

Clio, less than life, left arm and harp wanting, and the fingers of the right hand.

A Grecian woman, bigger than life, drapery most excellent.

Melpomene, leaning her head on her right arm, and looking down less than the life.

Camilla as big as the life; new legs, new hands and head, by Guelphi; a very fine statue.

Venus less than life, head and arms new, by Guelphi:

In the corner stands Marcus Tullius Cicero, bigger than life, with his handkerchief in his right hand, and a roll in his left; looks as if he were just going to speak: there being such life in his countenance, and action in his posture, quite perfect, and well preserved; his senatorial robes hanging so light, as likewise appeareth his handkerchief, that one would think the wind would blow them. 'Tis exquisitely fine; my lord hath been bid three thousand pounds for this noble figure.

At the end, next Tully stands Bacchus, less than life, and slender like an Apollo: new arms by Guelphi, so well done, that they deceive many good judges, who take them for the work of the first sculptor: there is

Q

such

such a lively smile, and such an air in the countenance, that it looks to be alive, and is a very genteel figure. My lord hath been bid five hundred pounds for this small statue.

Next this, two Grecian women bigger than life, perfect and admirable drapery, very light.

Archimedes, bigger than life, an exceeding fine statue, the drapery very fine and light.

Another Grecian woman, bigger than life, very perfect.

Two sphinxes, being very perfect and large, as big as a great bear dog, finely expressed. All these are of marble, as well as all those in the gardens; and there are basso relievo's, altars, urns, vases, &c. without number lying scattered about, of which the gardener could give no account, but they were all antiques and very valuable.

In the HOUSE.

The hall in the middle goes up two stories at each end, but one so that they look like vestibles. The chimney piece of Egyptian marble designed by Mr. Kent. On the middle of the mantle-piece is a small copper figure of Laocoon, and his two sons struggling with the serpents, admirably well expressed.

On the right hand a Hercules struggling with Anteus.

On the left a Hercules de Farnese; these fine copper figures are about two feet high. Over the mantlepiece a fine arch'd alcove, and on a pedestal is a marble antique about a yard high, of Hercules killing a lion, prodigiously fine, and quite perfect.

On the right hand of the chimney in a nich in the wall is a statue, almost alive, of Caius Marius, as big as the life; such action in his posture, such flowing of his senatorial robe, one could not imagine could be expressed

expressed in marble. On the other side of the chimney there is a Cupid or Hymen, as big as the life, in an easy posture, leaning on his torch; the figure genteel like an Apollo, with a sweet countenance, and the feathers on the wings vastly light and natural. Over against Caius Marius, between the windows, a busto of his slave Pindar; over against Cupid a busto fine, but they could not tell me of whom, nor could I make it out. On the right hand of the hall in the middle of the end in a nich, is the statue of Antinous as big as the life, quite perfect; on his right hand over the door, a fine busto of Faunus: on his left, over the other, a very fine busto, but of whom the servant could not tell me. On the left hand, in the middle of the other end of the hall, over against the Antinous, in a nich, the statue of a grecian empress, her robes, looks, posture, and every thing as genteel as possible, and as beautiful. On her right hand over the door, the busto of Pindar the poet, admirably fine. On her left hand, over the other door, a busto of Niobe; such a beautiful turn of the head and neck, and such proportion as is beyond description. On the right hand of the stair case a very fine busto, but the servant could not tell me of whom. The stair-case is painted in chiaro oscuro by Sir James Thornhill, and is the story of Dioclesian; and one may see by the altars, habits, postures, and turns of the figures, that Sir James thought he had a good school to study in, and improve himself; for you may see the very same antique altars in the gardens, and the Roman dresses of the Scipio's, and the genteel turns of those fine Grecian women expressed in his paintings on the walls. There are in niches of the walls of the staircase six statues, a Diana, a Paris, a Venus, and three others, they could not tell me of whom. Such a collection would take one a whole summer to study and observe with pleasure.

A Catalogue of the PICTURES below
Stairs, viz.

Great Dining-room.

Remee.

Over the chimney, Galatea, after Guido, by

Over the first door, the shepherds.

Over the second, Catherine, wife to Charles II.
with the Infanta.

Sir Peter Lely.

The pannel next the chimney, Cymon and Iphi-
genia, by

Titian.

Under it, a Madona and young Christ, by
Grottesque hangings after Raphael.

Antique marble table, and white marble elephant
on it.

Drawing-room:

The story of Darius and Alexander, tapestry
hangings.

Cross stich'd chairs.—Cabinet painted by Rot-
tenhamer.

The story of Moses.

Giuseppe Chiari.

Over the chimney, Perseus taking Andromeda
from the rock, by

Over the door, a dead Christ, anointing for burial.

Over the first door, a landscape.

Over the second, another landscape.

Next

Next the chimney, lord Vaux.

- Rubens. Over against that, Lewis duke of Richmond, by
 Next that, Frances dutchefs of Richmond.
 Next that, James duke of Richmond.

Little Bed-chamber first.

Red and gold net-work bed, lined with blue
 tafity.

Hangings tapestry, the story of Alexander and
 Diogenes; and Alexander taming Bucephalus.

- Giovani Bonetti. — Over the chimney, Mary Magdalen, by
 — Over the first door, David with the head of Go-
 liath, by
 Ciro Ferri.
 Giovani Lent. Over the second door, John the baptist, by

Closet.

- Rottenhammer. Three pictures, the story of Moses and children
 of Israel, by
 Cornelius Johnson. King Charles the First, by
 Vandyck. Henrietta Maria his queen, by
 Kent. The Virgin Mary, after Corregio, by
 Vandevelde. A sea-piece, by
 Giovani Francisco. A landscape, by
 Roestraten. Two pieces of still life, by
 King Lewis the Thirteenth, and Anne of Austria
 his queen.

R

Guliel. Bourgignoni. — Moses found in the bull-rushes, by

Marcus Aurelius on horseback, in ivory, over the chimney piece.

Little Bed-chamber second.

Yellow damask bed and hangings.

A dead Christ.

Teniers.

St. Francis and St. Anthony, both by

Pietro di Pietro. —

A nativity, by

Parlour.

Giovani Paolo.

A piece of architecture and St. Paul at Athens, by

The dutchefs of Richmond.

King James the first.

Anne, his queen.

Countefs of Thomond.

Snyders.

A fox-hunting, by

Monfieur David.

Live birds, by

Verelt.

Dead birds and fruit, by

Roeſtraten:

First lord Camden, by

40

A piece of still life.

Mrs. Cope.

Lady Bindlaſs:

A woman's head.

Snyders.

A kite in poultry-yard, by

Vandewelde.

A view of Constantinople, by three hands, the
sea, by

Verelst.

Two flower pieces, by
Second lord Camden.

Sir Peter Lely.

Sir Paul Rycaut, by

Mrs. Cope and the countess of Peterborough.

PICTURES above Stairs.
Gallery.

Sir George Fermor.

Mary Curson, his wife.

Sir Hatton Fermor.

Anne Cockaine, his wife.

Sir William Fermor.

Mary Perry, his wife.

Sir Godfrey Kneller.

Sir William Fermor, lord Lempster*, by

Ditto.

Lady Sophia Osborne, his wife, by

Zeaman.

Thomas Farmer, earl of Pontefract, by

Ditto.

Henrietta Louisa Jefferies, his wife, by

* Built the house, created lord, 1692, 4th William and Mary; and bought the costly collection of ancient Greek, Roman, and Egyptian Statues, &c. part of the Arundel collection.

- Bassano. ~~+~~ The deluge, by
- Carlo Maratti. ~~+~~ St. John baptizing in the wilderness, by
- Horizonti. A landscape, by
- Nich. Pouffin. ~~+~~ A landscape, by Claude Lorain, figures by
- Verelt. A flower-piece, by
- Monfieur David. Live birds, by ~~+~~

Little Dressing-room.

Cross-stitch'd hangings.

Dutchess of Portsmouth.

Drawing-room.

- Raphael. Grottesque hangings, very fine, after
- An agate table.
- A fine chimney-piece, by Mr. Kent, Ionic pillars, of Verde Antique, capitals of Gialla Antiqua.
- Sir James Thornhill. Ruins of Holmby castle, by ~~+~~
- Verelt. Two flower-pieces, by ~~+~~
- Ditto. A boy with a bustard, by ~~+~~

Great Bed-chamber third.

Gold and red velvet bed and chairs.

- Raphael. Grottesque hangings, after ~~+~~

The daughter of Herodias with the head of
 Guifeppe Chiari. — St. John Baptist, after Guido, by

Verelst. Two flower-pieces, by

Kent. Hercules and Omphale, by

Little Dressing-room.

Barocci. — The holy family, by

Little Bed-chamber fourth.

Vandyck. Queen, mother to Charles II. by

The Closet.

Green tabby hangings, with gold lace.

— The marriage of Henry VII. with Elizabeth of
 York, on copper*.

Salvator Rosa. A rock, by

Ditto. A trunk of a tree, by

Carlo Marratti. — The holy family, by

Filipo Lauro. — Sylvio and Dorinda, by

Ditto. — Jupiter and Mercury, by

Bourgonogni. — A battle-piece, by

A copper satyr, over the chimney.

* This curious picture was bought by Henrietta Louisa, countess
 of Pontefract, for 200l. The earl of Oxford offered 500l. for it. It
 was purchased at lord Pontefract's sale by Mr. Walpole for 84l. and is
 now at Strawberry hill.

The red Bedchamber fifth.

Crimson damask bed.

Hangings tapestry, of vineyards and boys, very fine.

Giuseppe Arpino. ~~Adam and Eve~~ Adam and Eve drove from para dise.

Mrs. Rogers.

A man.

Dressing-room.

Verelt. A flower-piece, by

Ditto. Lady Diana, by

Figured green velvet and brocade hangings.

The Chints bed-chamber sixth.

Bloemart. Christ raising Lazarus from the dead, by

Sir William Fermor.

Lady Fermor.

Closet.

Over the chimney, a gladiator, in copper:

St. John beheading, in marble, basso relievo.

Poussin. ~~+~~ The death of Germanicus, by

*Have 10 Pictures 22 only are history Pieces
 12 pretty Capital -*

A DESCRIPTION of the C A R T O O N S at H A M P T O N - C O U R T.

What is more instructive than the Cartoons?
or more sublime than the transfiguration?

SPECTATOR 226.

LEO the Xth, then pope, gave order for the richest hangings of silk and gold, that it was possible to make, and ordered them to be made at Antwerp, to which place the cartoons were sent by Raphael, all drawn and coloured with his own hand. The silk and gold seem colours, and cost seventy thousand crowns. Aglionby, 251. Wright, 272.

The tapestry is inferior to the cartoons for firmness of drawing and greatness of expression. The figures seem less than the originals, or seem so for want of that majestic expression of Raphael's own hand. *ibid.* Wright.

The cartoons are properly no other than colour'd drawings on paper, and are painted accordingly extremely well, different from paintings in oil. The flesh is much finished, and then finely touched upon, and much hatching with the point of a large pencil upon a paper'd ground, the hair is made with such a pencil for the most part.

Common nature is no more fit for a picture than plain narration is for a poem; must raise his ideas beyond what he sees: as in statuary, Michael Angelo never saw such figures as he cut in marble. This is the excellence of these pictures, and shews the exalted ideas of Raphael who has thus improved on human nature. The greatest dignity is in the apostles, and though the idea of God no created being can comprehend, yet here is a sublime representation of humility and gentleness. The common
people

people are like gentlemen, the fishermen, the beggars have something in them above what we see in those orders of men. The scenes too are suitable to the actors, the architecture in Athens and Lystra has a greatness beyond what was known in Greece or Rome in their utmost grandeur; and the cartoon of Ananias is a fine room.

Compared to the king of France's holy family, and the transfiguration. Richardson, 251.

Dorigny.

I. T I T L E.

- II. The miraculous draught of Fishes. How divinely gentle the Christ in the boat? the exotic birds, the magnificent large fowl placed on the shore in the fore ground have a sea wildness in them; and, as their food was fish, contribute mightily to express the affair in hand, which is fishing; and being thus placed on the shore, prevents the heaviness which that part would otherwise have had, by breaking the parallel lines, which would have been made by the boat, and the base of the picture.

N. B. In this cartoon Raphael has made a boat too little to hold the figures he has placed in it; but had he made the boats large enough for those figures, his picture would have been all boat; and to have made his figures small enough for a vessel of that size, would have rendered them unsuitable to the rest of the set, and less considerable: there would have been too much boat, and too little figure.

- III. The Delivery of the Keys. This cartoon has received some injury; and is not now what Raphael made it. This is the appearance of our Saviour after his resurrection; present authority, late suffering, humility and majesty.

majesty, despotic command and divine love, are at once seated in his celestial aspect. He is wrapt only in one large piece of white drapery, his left arm and breast, and part of his legs naked, which undoubtedly was done to denote him to appear in his resurrection body, and not as before his crucifixion, when this dress would have been altogether improper. The figures of the eleven apostles are all in the same passion of admiration, but discover it differently according to their characters. Peter receives his master's orders on his knees with an admiration mixed with a more particular attention, the words used on that occasion are related by Raphael, who has made him pointing at a flock of sheep, and St. Peter just to have received two keys: the two next, with a more open extacy, though still constrained by the awe of the divine presence. The beloved disciple (whom I take to be the right of the two first figures) has in his countenance wonder drowned in love, and the last personage whose back is towards the presence, one would fancy to be St. Thomas, as abashed by the conscience of his former diffidence; which perplexed concern could not be drawn but by this acknowledgment of the difficulty to describe it. The apostle that stands in profile, and immediately behind St. John, has a yellow garment with red sleeves, which connects the figure with St. Peter and St. John, whose draperies are of the same species of colours; next a loose changeable drapery, then blue drapery, then another different yellow with shadows bearing on the purple, all which produce wonderful harmony.

For an account of a drawing of this cartoon, see Richardson, pag. 13.

IV. Healing the Cripple.—The beautiful gate of the temple. The naked boys are done with great judgment, one is in such an attitude as finely varies the turn of the figures by their being naked, and makes a fine contrast, cloaths them in imagination only, and the picture suffers

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by

by it, so the figures are placed at one end near the corner, where one would not suppose the beautiful gate was; this varies the side of the picture, and gives an opportunity to enlarge the building with a fine portico, the like of which you must imagine must be on the other side of the main structure, all which together make a noble piece of architecture.

V. Ananias, the principal figure in the cartoon, which is the history of his death, as the apostle that pronounces the sentence is of the subordinate group, which consists of apostles, which is subordinate because the principal action relates to the criminal, and thither the eye is directed by almost all the figures in the picture. The greatest dignity in all the apostles, particularly the prince of them.

VI. Elymas the forcerer is blind from head to foot, and how admirably is terror and astonishment expressed in the people present? and how variously according to the several characters? the proconsul has these sentiments but as a Roman and a gentleman, the rest in several degrees and manners. The same sentiments appear in Ananias's death, together with those of joy and triumph, which naturally arises in good minds upon sight of the effects of divine justice and the victory of truth.

What grace and majesty is seen in the great apostle of the Gentiles, in all his actions, preaching, rending his garments, denouncing vengeance on the forcerer.

The proconsul Sergius Paulus has a greatness and grace superior to his character; and equal to what one can suppose Cæsar, Augustus, Trajan, &c.

What horror and reverence of the whole assembly, when the mercenary man fell down dead, and what amazement at the man born blind when he first receives sight,

fight, or at the graceless indignation of the forcerer when struck blind.

Little circumstances contribute to the expression, as burning lamps in this cartoon, of healing at the beautiful gate of the temple; one sees the place is holy as well as magnificent.

The lame, when they first find strength in their feet, stand doubtful of their new vigour.

The apostles act with a deep sense of the infirmities they relieve, but no value of themselves who administer to their weakness.

* Elymas does not appear to be converted otherwise than by the writing in his hand; and, how could the important circumstance have been expressed any other way?

- VII. Sacrifice to Paul and Barnabas by the people of Lycaonia. The occasion of this is finely told, the man healed of his lameness to express his sense of the divine power, which appeared in those apostles; and to shew it to be him, not only a crutch is under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb he remembers to have been crippled, and expresses great devotion and amazement; which are sentiments seen in the other with a mixture of joy.

N. B. The group of the ox and Popa taken from a basso relievo in the Villa de Medici. See Admiranda Bartoli. Wright's Trav. 330.

- VIII. St. Paul the chief figure, where he is preaching to the Athenians; with what wonderful art are almost all the different tempers of mankind represented in that elegant audience; one is eminently distinguished as a believer, holding out his hands in rapture, and has the second place in the picture; another is wrapt up in deep suspense, another saying there is some reason in what he says;

says; another angry and malicious at destroying some favourite opinion, others attentive and reasoning on the matter within themselves, or with one another: the generality attend, and wait for the opinion of those who are of leading characters in the assembly; some are placed before the apostle, some behind, not only as caring less for the preacher or the doctrine, but to raise the apostolick character, which would lose something of its dignity, if his maligners were supposed to be able to look him in the face.

This picture is conducted with the greatest judgment:

The attitude of St. Paul as fine as possible, pointing out

Of Mercury, the men of Lystra would call him by that name, and worship him as a God preferring over eloquence.

his hands to the statue, alluding to their idolatry, and shewing you in the picture the subject of his preaching; the little drapery flung over the apostle's shoulder; and hanging down to his waste, poizes the figure, which otherwise would seem to tumble forwards. The drapery is red and green, the back ground is expressive of the superstition St. Paul was preaching against, as above-mentioned. No historian, orator, or poet, can possibly give so great an idea of the eloquent and zealous apostle as this figure does: all the fine things related as said, or wrote by him cannot: for there I see a person, whose face and action no words can sufficiently describe; but which assure me as much as those can, that that divine man must speak with good sense, and to the purpose.

† St. Paul's eloquence described. Spectator, 8 vol. No. 633.

Copy of a letter from Mr. J. TALMAN to
 Dr. ALDRICH, Dean of Christ-church,
 recommending the fine collection of drawings
 of the Bishop of AREZZO, collected by
 Father RESTA.

FLORENCE, March 2, N. S.

S I R,

17^o₁₀

I Have lately seen a collection of drawings, without doubt the finest in Europe, for the method and number of rare designs; nor is the price, considering the true value, at all too much. Mr. Envoy I have waited on to see them, who is of the same opinion; and has desired me to let an abstract of my catalogue, which I am making with all exactness, to be copied out to send to my lord president: I send an abstract with this post, as I have done to Mr. Topham, to shew to several lords. This collection belonged to Monsignor Marchetti, bishop of Arezzo, now in the possession of chevalier Marchetti of Pistoia, nephew to the said bishop: which collection is to be sold. It consisteth of sixteen volumes in folio, gilt on the back and sides, and most of them bound in red turky leather. These books were at first collected by the famous father Resta, a Milanese, of the oratory of St. Philippo Neri at Rome, a person so well known in Rome and all over Italy for his skill in drawings, that it would be needless to say any more of him, than that these collections were made by him, and that through the whole work he has added abundance of observations (gathered by the application and experience of fifty years) no where else to be seen, every book being filled with notes on each drawing; with several corrections of those that

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have.

have wrote the lives of the painters. The design of this work is to shew the rise and fall of painting in divers periods of time.

In the first volume, (which is bound as above mentioned, and is fourteen inches broad and twenty high) painting is divided into Pittura nascente, crescente et adulta. In the first page are the heads of those popes who reigned during the said periods; the first beginning in the time of Gregory IX, 1227, containing twenty-one popes; the second, in the time of Innocent VI. 1352, containing fourteen popes; the third period, in the time of Paul II. 1464, containing five popes. In the index are all the names of the painters whose works are contained in this volume, which contains sixty-nine pages, and one hundred and thirty-seven drawings. Numbers of drawings of the most considerable masters in this book are, Albert Durer two, Leonardo da Vinci four, M. Angelo four, Andrea Mantegna twenty-three, P. Perugino six, Raff. Urbin seven; under every drawing in this and all other books is set down the master's name, from whence it came, by whom given, and when.

The second volume, red as the former, containeth the golden age, or painting compleat, with a copious index. There are nine pages relating to the works of Buonaroti, in all Titian and Corregio, the heads of the golden age. Leonardo da Vinci, as being the most antient, and first who gave light to this age, is placed by himself, and forms a class alone: but by way of introduction to shew the drawings of this bright period, here are exhibited some specimens of the masters, of the masters of the foresaid four heads of grand families of this compleat age, viz. of Girlandaio to Raphael, of Andrea Mantegna master to Corregio. The first drawing in this book is the ritratto of Bramantini, a Milanese painter, who tho' properly belonging to the former period, yet to do honour

to the country of father Resta, a Milanese, where he did so much in the art of painting, as to be esteemed the introducer of the golden age into that city; is therefore placed in the front. Before the annotations, is set the ritratto of father Resta, looking in this volume, and as it were shewing of it, with great joy, to Carlo Maratti. This drawing was made by the said Carlo, 1689, as his own hand-writing underneath shews. This book contains one hundred and sixty-nine pages, and three hundred drawings. That age began in the pontificate of Julius II. and comprizes that of Paul III. &c. this come ends in the reign of Julius III. and the last design but one is a beautiful cartel containing the arms of the pope, supported by the figures of justice and victory, to intimate that this age terminated triumphantly. Number of drawings of the principal masters are And. del Sarto six, Bandinelli six, Corregio five, D. de Volterra six, Giorgioni seven, Giul. Romano fifteen, Leonardo da Vinci, M. Angelo fourteen, Pordenone nine, Polidoro twenty-eight, Parmegiano sixteen, Penno nineteen, Raphael seven, Titian six, and Vafari four.

The third volume contains the Bracheal, or age of experience, beginning in the time of Pius IV. anno 1560, comprehending ten popes, to 1591. The division is into three grand schools, Zuccari, Mutiano, and the Caracci, under three heads; all the other masters are ranged. This book has two hundred and twenty-two pages, three hundred and thirty drawings.

The fourth volume is called the age of painting, restored by Caracci, is bound as the former, and is as it were a second part of the last school in the third volume, pages one hundred and forty four; to an appendix seven pages, drawings in all two hundred and twenty-one.

Fifth volume, (this volume bound more richly than the other four) is against Vafari, or Florentine
Vafari,

Vafari, against Bolognese Vafari; the title of the book is *Felsina Vindicata*, or, *Felsina in aureo sæculo argentea in argentea aurea*; the last drawing in the book is a victory of Corregio, to shew that Lombardy justly triumphs over Tuscany, page 87. drawings, all bordered with gold, one hundred and nine.

Sixth volume. This contains the antient Greek painting in the mosaick at Rome and elsewhere, all by one hand, numb. 24. bound in parchment, gilt back and side.

Seventh volume. Curious landscapes and views of towns, with borders of gold about them, pages sixty, drawings sixty-nine; bound in plain parchment, no index; these drawings are of all the great masters.

Eighth volume. *Saggio di Secola* (curiously bound in blue turkey leather, all gilt sides and back) or specimens of painting for five centuries, viz. 1300 inclusive to 1700 inclusive, beginning with the story of Coriolanus, done by Caracci from the baths of Titus Romæ, and a most curious miniature of Cimabue; no index; the drawings bordered with gold, one hundred and ten; pages seventy-nine: the two last drawings are of Caracci. *Finis habet rationem optimi*. See at the end.

Ninth volume. This is called the senators in the antient cabinet, or, The cabinet council of the grand judges of art, to whose works exhibited in this book all causes of appeal are to be carried. These senators are, Leonardo da Vinci, M. Angelo, Andrea del Sarto, Giorgione, Titian, Raphael, and Corregio, the grand tribunal for the golden age. Beginning of the silver age, the judges are: Zuccari, Barrocci, and Procacino, at the end of that age. The judges are the Caracci: thus none are admitted, but such as are truly worthy and experienced persons. Lanfranco, with his Corregiescan and Carracuscan genius, is the last of those in this book. and

of

of the cabinet council; his school opens the grand senate: but Annibal Caracci by a special privilege, can vote in all causes. The drawings are forty-three, and are bordered with gold, and are of the prime masters only. In twenty-four pages.

Tenth volume. *Saggio del Secoli* shewing specimens of painting in the early ages, beginning with the drawing of a Greek, in the time of Cimabue and Giotto. Drawings one hundred and fifty, all bordered with gold.

Eleven and twelve. Two books (red turkey leather) eleven inches broad, sixteen inches high, full of curious drawings of all sorts of masters, for two hundred years, merely designed for entertainment, without any regard had to the history of painting, though every drawing has notes to it; in the first book one hundred and eleven pages, and drawings one hundred and forty-four. In the second book, seventy pages, and one hundred and seventy-two drawings; amongst which a great many of Raphael and other great masters.

Thirteenth volume. A small but very excellent series of drawings (bound in parchment, gilt) beginning with P. Perrugino, 1446, and brought down to the present time. Here, amongst the drawings of Raphael, is one which the father calls the oriental pearl; pages forty, and drawings seventy-two, adorned with gold.

Fourteenth volume. This book contains *Schemata prima*, *Scholi magni monumenta laboris*, or several designs for the cupola at Parma, viz. three different designs for the assumption, and two for the apostles; all in red chalk, by Corregio. Pages seven, drawings five with abundance of notes.

Fifteenth volume. This has more designs for the said cupola of the hand of Corregio, and with abundance of notes. This volume, with the last, are of a size
 X. bigger

bigger than all the rest, broad eighteen inches, high twenty-eight inches.

Volume sixteen. It contains abundance of designs of all the great masters, as of Corregio, his disciples and imitators, &c. In the title page is an emblem with this motto, *Nostri quondam libamen amoris*, pages sixty-five, drawings two hundred and nineteen, that is of principal masters. Del Sarto four, Procacino three, Barrocio four, Remini two, Corregio thirty-five, Lud. Carracci twelve, Annibal Carracci twelve, Polidor four, Parmegiano nineteen, Cortona three, Raph. Urbin ten, And. Sacchi two, and Titian four; Tad. Zuccari is the last drawing but one, is a lofty and noble portico called the academical, in which are represented father Resta and several figures bringing this collection to the bishop, who is sitting in a chair, with the cavalier Porchetti his nephew standing by him, to whom the bishop, by laying his hand on his breast, shews the great satisfaction he has in being possessor of so noble a collection; which consists of two thousand one hundred and eleven drawings. This great drawing is of the design of Passeri, and finely coloured. Total number of drawings in this whole collection of principal masters, except those books where there are no indexes: Leonardo da Vinci twelve, M. Angelo twenty-seven, Andr. Mantegna twenty-three, Perugino six, Ralph Urbin twenty-five, And. del Sarto ten, B. Bandinelli six, Corregio sixty-three, Dan. di Volterra sixty-one, Georgione seven, Julio Bonasoni fifteen, Pordenone nine, Polidor thirty-two, Parmensi thirty-five, Perino twenty-one, Titian twelve, Berninis fourteen, Sacchio eight, and Carracci seventy-four, Domenichino forty-five, Guido six, Della Bella twelve, Callot many, in all, with the rest mentioned in that catalogue, five hundred and twenty-seven, and with two thousand

thousand one hundred and eleven drawings; they demand three thousand crowns, or seven hundred and fifty pounds sterling. I hope they will fall one thousand, which will bring it to six hundred pound: If they are worth any money, they are worth six hundred pound sterling.

Sir,

Your most humble servant,

JOHN TALMAN.

This collection was purchased, I think, by lord Somers; and Mr. Richardson, painter, collated, purchased and exchanged many, which were sold and dispersed in his sale.

N. B. Mr. Talman was a gentleman of fortune, and was many years in Italy; he copied very accurately, in water colours, the inside of churches, marbles, &c. He was afterwards admitted a member of the society of Antiquaries in London, for whom he made several very fine drawings, many of which he presented to the society.

F I N I S.

The following Royal Catalogues of Pictures, &c. are just published,

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